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I don't wish to trouble you with many facts today as I think it will be quite sufficient for the occasion if I can give you some musical history idea of the way in which we ought to regard musical history

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Before we begin to consider the actual facts of the history of music it will be as well to get some idea of the way in which we ought to regard it [?] and the best of use it is likely to be to us. I daresay it may seem to some people of very little use to be spending time the time of those who want all their best energies to play as well as they can on the properly on the pianoforte, or to sing, or to master the infinite possibilities endless difficulties of the violin ; and to be keeping them away from their [?] practise to learn facts about artists who lived a long while ago ; about whom except as a matter of momentary curiosity nobody nowadays cares the least ; but I should like to persuade you if I can that you will not only be actually much wiser and better]

as women & men for knowing such things, but you will be on one average better musicians and artists ; & more fitted to give that higher tone to the class of musicians which it is one of the objects of this institution to attain to. To look at it broadly, it is unsatisfactory enough that people should be completely dependent for their positions in everyday life upon one single interest.

People who are only cultivated in one single direction and are helplessly ignorant and incapable in every other can hardly be looked upon as well balanced creatures ; but when they are so limited that they do not know the history

and the circumstances of their own particular art or business it really seems a veritable shame and disgrace to them. / Whether a man is called upon to teach or to appear as an artist before the world, it will alike be a drawback and a stumbling block to him if he is ignorant of this very art he professes. Besides this the cultivation of a man in every respect must react upon his musical gifts. People who do not cultivate their intelligence and imagination can hardly expect to have taste or feeling. I for my part should like to think of all musicians being interested in something besides music – whether it be poetry or

history, or romance, or even things so apparently incompatible as astronomy and geology. Of course some pursuits are more congenial in their nature than others. Poetry and romance at once suggest themselves as connected with our art ; and men can hardly fail to have better feelings and more refined capacities for it if they take delight in such things. But a knowledge and interest in the actual growth and circumstances of music as it has gone on in the past & as it is with us now is the nearest of all studies ; and it is one that I cannot see how any well

organised artist can afford to be without. And we ought to have a very special and personal interest in it too if we understand it rightly ; for we cannot regard ourselves as such isolated individuals with out own particular musical mechanism in our insides ; quite independent of all that went before and all that comes after. We are all in reality links in a long chain ; which reaches far back in to the past till it gets lost to sight in dim half recorded ages [sentence crossed out] We are most intimately connected of course with those that immediately preceded us; and

we are sure to know a little about them. Of course, all pianists know something about the pianists of the preceding generation or two ; and they use their books of studies and pianoforte tutors as long as there is any good in them. But those pianists in their young days used books of studies and pianoforte tutors or similar works by the best pianists or clavier players who lived just before them ; & they built what they did upon their work ; and if it had not been for their predecessors and the valuable and honest work they did the pianists of the present day would not

have the advantage of such good books to work upon as they have. And so it goes on in every department. The history of art is like that of the old nursery story about the old woman who had the bother to get her new pig home ; and couldn't get it done till she had got all sorts of things to work upon one another before she [word obscured] and when the circle was complete found the pig quite amenable. There are stories just like our English ones in other languages and they all teach the same law of causes and effects following one another in long unbroken series. And it's the same with the history of the violin and the organ, and the clarinet and the flute

and all the rest of possible instruments. They would not be what they are, or be played as they are, if numerous generations of makers and numerous generations of players had not faithfully worked one after another at improving the work of their predecessors. Every little step of improvement counts for something ; and every bit of honest work faithfully done helps the sum total somehow or another. But you can hardly do your work right in these days or even understand how to do it if you didn't know something of the way in which people did it before you. Now let me give you an illustration of the way that may happen – as most

musicians have something to do with the pianoforte - something in connection with it will be most likely to be generally understood. Most musicians are expected to know something of the works of Bach and Handel wrote for the instrument which corresponded with then to our pianoforte. And they may be called upon to give them a rendering or explain to other people how to interpret them. It may do very well up to a certain point to do as you are told ; it is most necessary and most useful to accept the teaching of your masters while you are young ; but when you are let go and left to your own resources it

won't help you much to fall back upon mere traditions. It is likely enough your stock of notes[?] will fall short, and you may be thrown back upon the unsafe foundations of your half-matured musical instincts. One of the [word obscured] things you want to know is what sort of instruments they were that caused the early masters to write as they did. You can understand easily enough I am sure that the particular qualities of an instrument influence the style of expression of the music which is composed for it. For it won't be much use to write long holding notes for the pianoforte, because the sound is gone so

soon that by the end of a bar or two it won't be audible a few yards off. It won't be any use to write arpeggio passages that require pedal to give the effect for the organ or orchestra because they have not the means to carry them out. But an organ can keep on the notes without their diminishing [inserted:] and this is one of its most useful characteristics so the noblest style of organ writing is that which is based upon solid effects of continuous sound. While the pianoforte which loses its sound so soon inevitably requires much quicker motion and more frequent sounding of notes. In the same way the instruments which Bach

and Handel wrote for had their peculiarities, and the explanation of many of the features which this music presents cannot be found except by learning the nature of them. Everyone knows that Handel wrote the music which people now play on the pianoforte for a very different instrument ; which had not anything like the means of expression, or of sustaining sound, or of producing so much sound as the pianoforte. Consequently Handel's effects in that province of music does not depend so much upon expression and variety of tone as in phrasing and clearness of outline. Bach on the other

hand, though he wrote a good deal for the same instrument Handel used, was particularly fond of a much softer instrument called the clavichord ; which was capable of a very great deal of expression ; & consequently in many of Bach's works we find passages which are most particularly suitable for that style of expression which we in the these days can carry out very well on the modern pianoforte. And there are infinite stages of progress in the history of what we call pianoforte music which depend upon such circumstances – for before Bach and Handel there were plenty of composers who wrote for even less satisfactory and less capable instruments than those that they used ; and

if we are called upon to interpret their music and to explain its peculiarities we can hardly do it without knowing what the origin of them was. And it is the same with the instruments which Haydn & Mozart and Beethoven used. For Their works were written for the most parts for instruments very inferior indeed to our splendid grand pianofortes. The things which Haydn & Mozart used would sound very poor and tinkling to our ears ; and the music which they wrote for the instruments had to do be made with a view to such effects as were possible upon them. Beethoven's earlier works were written for the same sort of instrument, but as he grew older the pianoforte we use

was being developed and consequently the scale and force of the works he wrote for it increased with his opportunities ; and in his latest works he was able to carry the resonances of that instrument to its very utmost ; and to supply the basis of style for pianoforte works to all the best of his successors. But if these things are true of the music which is associated with one important instrument, these are far more interesting and instructive in connection with music in general, that is in the progressive history of the compositions for all instruments and voices whatever, of all kinds and forms.

In this case is not merely the necessity of adapting the music to a given instrument which comes prominently before us, but the law that men can only build upon what they know ; and that all the music we have in the world is only the old story\ of one generation of men building upon and improving the results the work of their predecessors, which we do in every department of human life. Engineering, mechanics, chemistry, politics, etc. All art is hedged about with such conditions. Mankind like individuals, has to go through the baby stage, and the child stage, and the youthful stage, & the stage of maturity & old age. And in this all branches of art are not the least different from other conditions of our individual and [unidentified word] lives. Now, babes and children and young creatures of all stages are

capable of being interesting and delightful, for all that their wisdom and discretion is not up to the mark of mature beings ; many people find their expressions and ideas and their early attempts to master their situation in life very attractive and amusing ; and this is because they understand the relative position they live in, and sympathise with the success with which each fresh difficulty is overcome. And they take delight in watching the signs of dawning quickness of other faculties, and signs of wit and sentiment. It is very much the same with art. In its early stages it seems to people who are incompletely cultivated & with undeveloped sympathies as dull & helpless. It doesn't touch them in the least, and seems to talk a language which scarcely has any meaning

at all. But it infallibly has a meaning, and a meaning which went home very strongly to the people who lived when it was made, and a great deal of that meaning is still to be got at when we have succeeded in thoroughly realising the balance that exists between people's means and their achievements. Perhaps we shall never get so imbued with sympathy with them as to feel a similar pleasure in their music as full grown men & women take in the talk of clever children. But we can bridge over the gulf a good deal, and get to feel at least some sort of pleasure which is not purely intellectual from the attempts of some of the earliest makers of

music, if we can make ourselves understand just what their opportunities were ; how they struggled over the elementary stages of\ getting two parts to go together and make sense and sentiment ; and how they tried to make a little more time now and then to enliven their social gatherings as a child might try to make a jingling rhyme ; and how they tried to make one part imitate another, and to begin to lay the foundations of canons and fugues ; and how they devised dance tunes of many and curious kinds ; and how they strung the dance tunes together and made elementary forms of what we now call suites ; and how the poetical and

romantic feeling in music grew up by degrees ;
peeping out here and there even in early times
especially in people's songs. All these things are as
interesting as they can be ; and when we think how
we profit in these days by the early efforts of our
predecessors it would seem to be adding ingratitude
to other vices if we did not try to put ourselves into
sympathy with them, or try and learn what there really
is in their attempts to express themselves in music.
Of course you can easily understand that there is a
not a superabundance of what we call feeling and
poetry in the early experiments. Composers

hardly knew what they themselves wanted. They were not sure what beauty was in music ; and even when they came across it and felt it they were not quite sure that it was proper and right that it should be there. At one time men were all for what pleased them, and at another they spent all their energies in ingenious and almost useless puzzle pieces. One generation seems to have tried to prove that the use of music was to please and ennoble & another generation that it was a means of showing off their cleverness. But from the earliest times to the present day there was no time whatever when some sort of good work was not being done. For even when men[?] were wasting their

energies on musical puzzles they were at least finding out ways of using their resources, and learning how to spell and put their phrases together ; and some of them dropped into real music at times in spite of themselves. About the time that Queen Elizabeth and King James were [words 'the figureheads' crossed out later] living of this country composers had got a large enough store of music in existence in the world to be able to judge how to express themselves in their particular style of art ; and consequently at that time the finest things of the earliest period of music were produced. England was then very high in the scale. No country in Europe surpassed her.

Many works of time survive till now and still give even uncultured people pleasure ; by the nobility of their style and beauty of sound and expression. But everybody enjoys them yet more when they have a fuller knowledge of the general range of music, and can interpret the music of each time to themselves by the light that is thrown on it by the music of another. People most frequently fail in getting pleasure out of music by expecting and looking for the wrong thing ; and this is one of the most serious failings which may be counteracted by a fair experience of the history or rather the different styles which characterise different periods. It is easy to understand that if you brought an unsophisticated Indian to a London concert the effects he would

expect to be pleased with would be some thumping of a tam-tam, or the jingle of bells ; or some strange chant like he makes to himself at home - & as he could not find them there, it is probable he would give a very poor account of his experiences to his native friends if he had an opportunity. In the same way if a man has no experience of anything but simple and obvious tunes it will be tunes he will be looking for when he goes to hear high class music. And as it is as likely as not he won't hear many he is pretty sure (unless he is a very superior person) to be wasting his time, & probably be condemning what is too good for him afterwards. It would be just so with music of important

early masters such as Tye, Birde, Tallis, Gibbons, Blow and the great foreigners Palestrina, Vittoria, Orlando Lassus, Josquin de Prez, and many others. If a habit becomes developed of expecting any particular form of music there is a great chance of being unable to understand that which is most important as art. Any one who goes to hear works by such early composers and looks and waits for a tune to go jingling in their head will certainly be no wiser or better for their pains. The notion of such a thing as a tune had scarcely dawned upon them ; and every musician whether he be a pianist, or singer or violinist or horn player or organist is much the better for being in a proper position really to understand what there is in such music, and he

is quite unworthy of the name of a musician or artist if he is looking about for things in any order of art which are not and cannot possibly be there. It may not seem to obvious how the same applies to composers nearer to us – but it is really quite as true of them. Composers lose their hold upon us as time goes on partly because the connecting links between their time and ours have got rather worn out. Consequently the more we know of each period of musical art the more we are likely to understand and feel all the different schools and periods. And yet more – though it is quite right and desirable that we should have our special enthusiasm for particular composers, we shall hardly understand our own heroes fully if we do not learn their connections with the representatives of other times which interest

us less. We may have great feeling for the masterpieces by Beethoven and Mozart and Haydn & Bach & Mendelssohn and Schumann ; and the works which suit each of us best may seem to take possession of us and penetrate all through us ; but if as time goes on we want to get the highest and fullest enjoyment out of them, we can only do it by getting an idea of their relationship with one another and with other composers ; for the enjoyment which is most mature and most worthy of an artist is that which is mixed with understanding and judgement ; and it may be very well for people who look upon music as a

trifling amusement fittest as an accompaniment to digestion after dinner to live upon their momentary impressions ; but it is unworthy of an artist to be so dependant on his uncultivated sensibilities. I don't mean to say that our natural sensibilities are to be despised or neglected. I think we ought to cultivate them to the highest degree, and in every department of art we can. But we can really only do that by being in sympathy with our composers ; and how shall we be in sympathy with them if we do not understand their circumstances ; their difficulties, their language, their aims and the real nature of their achievements? It does not

matter what department of art we make our own – we shall be fitter to enjoy ourselves and to teach others to enjoy if we understand the music we are dealing with in all its bearings. Suppose it is a singer. He or she may sing compositions, airs, scenes of all sorts by all sorts of composers. By Rossi, Salvatore Rosa, Carissimi, Stradella, Alessandro Scarlatti, Gluck, Mozart, Schubert, Rossini, Verdi and any number more – and may be able to give a very good rendering of them. But surely he or she will occupy a better and more stable position in the world if

his criticism is fortified by knowledge of the position which such composers as Carissimi and Alessandro Scarlatti occupied in the history of art, and the conditions of their expression which would indicate the style of rendering that is in the purest and truest taste ; and gives their meaning as they most likely intended it. It is much the same with pianists. Of course they may get a considerable idea of the art if they play music by all sorts of composers [-] Couperin, Domenico Scarlatti, Rameau, Mattheson, Galuppi, Benda, Dussek, Haessler, Sarti, and many such besides the familiar heroes of the instrument. But they will have much better chance, in the same

way, of feeling and interpreting them rightly and tastefully if they know where to place them among their great fellow composers, and what the history and explanation of their style really is. I think I have now drawn your attention to some points of the service a knowledge of the circumstances and purposes of music must certainly be to you in any branch of music you may pursue. But I still want to say a few words as to the way I want you to look at it. I am afraid it is rather a characteristic of shallow and frivolous minds to pin their attention and worship upon individuals without due regard to the work they have done. But you must all rise above that. Familiar biographical stories of the great men

we are fondest of, whether it be Beethoven, Bach, Schubert, Handel, Mozart, Haydn, Schumann or Mendelssohn are very pleasant things to hear and to pay attention to ; & they are certainly not without their uses ; but we must not give the individuals more importance than they really possess. Their chief importance to us is their music. Biographical anecdotes may at times throw some light on the qualities of their music ; but even their music if we consider it in a historical light is no more than the highest expression of the period to which they belong. That is they represent the best things of their time ; and are so for the types and explanations of the music of their time. But what we want to understand is not only them

and their particular music but the stage of art which was arrived at when they lived. They are of a great deal of importance to us it is true, but less for themselves than for what they tell us in their works of the condition of art in general. When you are coming to a country across the sea the first thing you get a sight of are the mountains if there are any ; and if not the highest points of land. And these are like the great representatives of art. But when you get to shore you don't only want to know the highlands and the mountains but the general lie of the country ; the valleys and plains quite as much as the eminences. So any man

who has to study any subject when he comes new to it sees chiefly the great men who have illustrated it. But if he wants to be thorough in his study he is not contented with them only ; but looks to understand those| forces which have made them what they are & the things which surround them on every side. If you want to understand your art thoroughly you must know something more than the mere fact that some particular sonata is by one person, & some particular opera by another. You ought to know how the sonata came to be at all, or the opera to be possible as it is ; and what artistic circumstances made it possible for

such and such great men to exist at all.

I think I have said enough to you now on the general subject, & how it should affect you & what view you should try to take of it. Now I will just give you some details of how I mean to deal with it all at first. I think it will be quite sufficient if we get a fair idea of the circumstances & growth of the modern art of music as we know it ; and we will not try to unravel the mysteries of times and styles which are obscure & difficult to be quite sure of. We must begin with the times when men were trying to fit

a couple of parts together and make some sort of crude harmony. For as our music depends chiefly upon combination of sounds the first attempt at combining them must naturally be a starting point. At first we shall have chiefly to do with vocal or choral music and composers of such kinds of work. All the best music that was made was choral at first for the simple reason that fit instruments for making good music on were yet to be had. Instruments and music improved together. Men did not make music for instruments that did not exist ; & they did not make instruments for music for music that might exist. But they began with small beginnings and improved both as they went along. The voice however was a perfect instrument from the first, and so very far

the best they could work for, and so they came to turn almost all their attention to it ; and very soon succeeded in doing some very fine things with it. In fact as far as the treatment of voices goes composers attained the highest perfection of art before they had begun to do anything at all remarkable for instruments. What they had to begin upon first of all appears to us a very barbarous kind of music ; though it is sometimes picturesque, serious music takes it use chiefly from the ecclesiastical music of the middle ages – and the form we still know it in is what people call Gregorian chants, & the various ancient forms of chanting which are still used in some Christian Churches. These were originally unaccompanied

by any harmony whatever ; and it appears to be by little more than an accident that men found out how to put even two notes together in harmony. I hope next time to discuss the details of the earliest attempts at harmony and counterpoint ; and to trace the improvements shown by the various successive experiments, till we get to something which is sufficiently developed to have a permanent artistic interest. We must follow the progress through the great achievements of the early masters of choral writing in the church music & madrigals and so forth, and then we shall see

how composers seem to have suddenly turned aside from this branch of art and tried to work an entirely new line in the earliest operas & cantatas. Then we shall find ourselves among the beginnings of modern instrumental music ; and have to become familiar with the names of the early great violinists, and early writers for organ and instruments with keys corresponding to our pianofortes. Then we shall pass to the earliest attempts to develop the instrumental and choral or vocal side together ; and to the origin and development of suites, and sonatas, and overtures and symphonies

and finally we shall possibly consider in new light some of the most important facts & theories about the days which lie closest to ourselves. But I hope in all of it that you will be able to feel the continuity of the different musical epochs, one with another - the way in which each step depends upon what goes before, and how all the true followers of musical art are connected with one another, and with the numbers of generations which have gone before, even to the times when the Danes and Saxons contended for England, and great parts of Europe were still unchristianized.

I hope most of you remember something of what I said last time about the history of music being like the history of the life of man, with its baby time, a time of youth & maturity and so forth. Now today we must keep our attention chiefly to the babyhood and childhood and freshest time of healthy youths. As I told you I intend to take a rapid survey of the whole history this time, and I think that it will help us hereafter to put things into their proper places. Later I hope we shall manage between us to have plenty of illustrations of all sorts ; but I don't think the illustrations will be of any use to us unless one can put them in the proper places one with another, and understand how they are connected. I daresay you will find the lectures much more amusing when

we can have plenty of music in them, but I am almost glad we are obliged to do without them at present as I am afraid you won't pay attention to anything else. Whereas the illustrations if they are to be of any use at all will only be so because they illustrate something. That is because there is something more to be got from them than the mere amusement of having them. I hope then that you will be as careful as you can to keep in mind all I say to you about the course of the history this term, and to stop me and ask questions if you can't hear or can't understand anything ; & then it will be much easier when we are considering things more in detail & hearing music

to help us out to follow and understand what the illustrations are for. Now it is necessary to remember and understand fully that at the beginning of modern music almost everything it depends upon had to be found out. Our music depends to a great extent upon our scale, more still upon what we call the different keys and tonalities, and even more upon the harmonies. The ancients had scales, and as we shall see presently many of them, but they scarcely understood the use of any at all. Keys they had none at all. The very notion of such a thing as the key of C and the key of G or A never so much as entered into their heads. They had to go through an enormous amount of experimenting before they could get near such ideas. It took

them literally hundreds of years. It was quite irresponsible for them to have such an effect as a simple tune in C and another simple tune in F & then a repetition of the one in C to make a form of some kind, because they had not found out what keys were. It will be a good thing for you to feel thoroughly what this implies, and how much they had to get through and discover & what a difference there is between our position and theirs. In modern music almost all form depends upon contrasts & balances of keys and contrasts & balances of essential harmonies. Even the simplest dance tunes or commonplace song which every yokel and bumpkin in the country understands nowadays depend upon the feeling we have developed for the relation of keys and harmonies.

In the course of ages we have so developed in as the feeling for these things that it is almost part of our nature to take the effect of the key of C & the key of F as matters of course, and to forget that such a thing as putting the middle part of a valse of a song or a march into the subdominant key was a thing which people a few hundreds of years ago had to do without, because they had not learnt how to distinguish one key from another (-----
-----) All they had to begin upon was a set of scales – which will seem curious enough to some of you I daresay. And these scales were so constructed, one may almost say so barbarously incomplete that one could not well sing

more than one note at a time in them. They used to be content with just melody & no more. For even if they had had a tolerable notion of playing or singing chords together the only scales they knew did not fit the right notes for making a set of harmonies sound either satisfactory or reasonable. The general history of the scales seems to be that some of them were found out many thousands of years ago by the ancient Egyptians, who unlike their present representatives were a very great and civilized people. The ancient Greeks started many departments of art and philosophy and general learning by their intercourse with the same great nation of Egyptians

and among other things it seems most likely that they learnt such rudiments of music as the scales from them. I daresay you most of you know more about the way in which the Israelites came into contact with the Egyptians. And you will remember that though they got into bad times during the latter part of their stay in the country, for some time they were so well with them that Jacob's nearest descendants lived in the very fat of the land & had the very best of everything. Now it is probable that the Israelites also learnt something of the art of from their great neighbours. We know that the Jews have always been a very musical people, and it is certain they had some sort of sacred music or other, and considering the circumstances all round there is a good deal

of likelihood that the musical tradition of Greeks and Hebrews were similar. This part of the history is of course wrapped in thick mists of obscurity and we can only infer certain things. We find that certain kinds of music were used in the ancient Christian Churches all over the world for their psalms and hymns & so forth. And we can clearly guess that the origin of the likeness [unidentified word] from there it all starting from a common source. Now the Christian Church started in Judea, and in the services a good deal of Jewish poetry and prayer was kept on ; and it is most probable that what music there was was kept on from the same source. So that there really may be some connection between the relics of

most ancient music which we still use in the various churches of Christendom – chiefly in the Roman Catholic church – and the ancient music of the Hebrew services. But on the other hand theoretically the music of the medieval Christians – which undoubtedly was the old original thing – is said to be cast in the Greek scales. And when they came to examine them and catalogue them and describe them it was as Greek and with Greek names. Now we must refer back a little. You remember what I said about the Greeks drawing upon the ancient Egyptians - And the likelihood that the ancient Jews did the same - so if we put two and two together we shall see that as they started from the same source, and were kept by certain circumstances very much in the same condition for thousands of years ; it comes about in the end that the ecclesiastical

music of the dark ages which takes its source from the tradition of the Jewish churches is capable of being explained by the Greek scales. Now you will most of you remember that the condition of Europe a little over 1000 years ago was very different from what it is now. The greater part of England & Scotland & Ireland & Germany and France was covered with enormous forests. In these there were probably fewer men than wolves and bears and stags and boars and all imaginable wild creatures. While the men themselves were not much better than the beasts ; and spent their lives in robbery and violence ; fighting with one another and with all the rest of mankind they could get at. There were but few towns, and few roads. And the

roads there were were very bad unless by good luck they had been made by the ancient Romans before they lost their power over the world. The people had either to live together in walled towns, or else clustered close to the walls of some great noble's castle, because it was only by such means that they could be ready for the nobles and rival clans and small hostile kingdoms and countries who were always on the verge of coming to blows with them. In this wild and lawless country were dotted about by riversides, in fertile valleys, in the depths of the forests, in the midst of fens and moorlands the sanctuaries of the ancient religion. Almost all over the known world had risen up the beautiful abbeyes and cathedrals and monasteries

and hospices of the priests and monks and abbots and Priors of the medieval Christian Church. Those were the places where the wayfarer rested and refreshed himself, where the fugitive found safety, where the little spark of learning that was left on the world was just kept alight through dark ages, & at last a little revived, and what is most important for us – where almost alone the arts were cultivated & where day after day for hundreds & hundreds of years the same picturesque and solemn chants were repeated in the chapel or the abbey ; at early morning and at the close of the day. It was the same kind of chant whether it was in the abbey at Iona or at Croyland in the Fens, or at Tintern or Canterbury, or Aix-la-Chapelle or Cologne

or Rheims or Avignon or Ratisbon or Milan or Rome. And this is how it was the ancient scales from which our modern music had to begin were preserved through wild dim centuries of the dark ages and handed to us in a tolerably intelligible form.

And now we must try and grasp what sort of things these scales were. You may single out an infinite number of possible sounds within the limit of the octave, and call it a scale – the thing is to find the scale which will give you the most complete opportunities for the purposes of art. Different nations & peoples have settled on different principles of arranging their notes according to their views of art. You have probably heard of something of the scales of ancient Scots, & Irishmen, & of the

Chinese & Persians. Even the wild Indians must have something of a scale to make them chant in it, & I believe one of the monkey tribe, that they follow after has a hugely developed musical system. Most of them have something of likeness with a good deal of differences as well. One strong point they all have in common which marks them from ours is their ineptness for harmonization & this they share with the scales which were used by the older [unidentified word] . They are all meant and developed for purposes of single melody only. Now the account that is normally accepted about these ecclesiastical scales or modes as they are sometimes called is that a certain Ambrose who was bishop of Milan fifteen hundred years ago (born 340 – d. 397)

selected & ordered from the music of tradition four important scales ; and that Gregory the first who was Pope at Rome two hundred years later on (590-604) added four more ; & that these 8 scales were the centre or nucleus round which the other modes collected & upon which the medieval development of music was chiefly based. The ones which Ambrose is said to have developed are the principal of those known as Authentic. They are: Dorian – D Phrygian – E Lydian – F Mixolydian – G The ones which Gregory is said to have added are Hypodorian begins A=D Hypophrygian B=E Hypolydian begins C=F Hypmixolydian D=G

The latter were called “plagal” & were merely derived from the previous four by putting the important note called the final in the middle of the scale instead of the bottom. Others were accepted later – such as the Aeolian – A, & the Ionian C. You will observe that in this list, our characteristic scale of C is missing. And it is extraordinary how long the repugnance of the Church authorities for the characteristic features of the scale was kept up. Even when at last our two principal modern scales or modes the major & minor were by degree developed it seems as if the former was got at rather by modifying other scales by accidentals than by using the Ionian scale as the scale of C was called, directly. Now we must consider the sort of music which is possible in these 4 old modes, & their

4 plagal counterparts. Some of you have probably heard at one time of another music of this sort – either in the form of the so called Gregorian Chants, or in the service of the Roman Catholic Church; and know the effect it has.

Example _____

No doubt some of these passages appear strange and uncouth to ears that are not accustomed to them. But this is not only because of the scale, but also of the peculiarities of rhythm. This point we must learn & consider later, as at present all our attention is wanted for the scales. What then is strange about them to modern ears is the position of the semitones. There were only two of these modes in which there was what we call a leading note namely the Ionian which begins on C and the Lydian which begins on F

The former, the Ionian, was a late introduction, & not in favour – being considered insufficiently serious .

The latter, the Lydian has a deficiency which counterbalances to us the advantage of a leading note. This is that the fourth note of the scale is sharp. If we play any tune that has a fourth in it with that note sharpened it seems to pull the whole guitar out of gear. The augmented fourth in fact appeared then as now a most disagreeable interval. In fact, the ears of the medieval musicians seem to have been much more sensitive than ours, and so it probably [sounded] worse to them than to us - & the result curiously followed that when they had a melody or a plain song in the Lydian mode and came across the interval of the augmented fourth they just flattened it - & by that means in reality destroyed the genuine character of the mode. (Ex. _____) Just in the same way they were occasionally brought into collision with the difficulty about the

leading note in modes which had none, & then in the same way they just cut the gordian knot by putting a sharp. The ecclesiastical authorities thought this was pandering to human weakness & protested forcibly, but it was no use – human weakness had its way ; and even when they did not put the sharps into the copies the people sang them, & musical instinct asserted itself. This is a point most important to notice, because by the gradual introduction of an accidental here & there to help themselves out of such simple difficulties they by degrees got the scales more & more to a uniformity. By putting a sharp into the Dorian mode they made our minor scale as we play it upwards. By putting one into the Aeolian mode they made the minor scale as fits both ways & by putting

a flat into the Lydian mode they made our major scale, & were content to use it so, though they quarrelled with the Ionian – our scale of C – because it was not serene enough. We must turn aside a little now to consider the way in which harmony when once it was started – tended to hasten the abolition of the old modes; or rather to supersede them by the introduction of keys. There can be no doubt that men had a notion of the effect of certain simple combinations of sound even in ancient days of Greece. Aristotle talks about them in certain speculations about the music of his day – but they do not seem to have been actually used by the ancients in their music ; and probably not for some centuries in the Christian Churches. This was not because they did not see how to tack one simple harmony to another.

The earliest examples which are to be found are mere attempts to add another part to passages of plain song with which they were familiar. And of course they begin with the simplest intervals. Descriptions of such improvements are given by the earliest writers upon medieval music of which we have any knowledge. Among the very earliest was a monk of St. Amand in Flanders called Hucbald. He lived about 900 years ago about the time that Knut was King of England ; & full a hundred years before William the Conqueror put an end to Saxon rule in England. This writer describes a process which was called “Organum” or organizing which was customary in his time and from it we gather that their ideas of harmonizing a melody was to add rows of fifths to it or a row of fourths, and sometimes our octaves as well. So taking the passage “Tu patris sempiternus es filius” with which they were familiar they made the singular result _____ [example] which seems to us as great a violation of one of our

most prominent canons as could well be. The practice was actually described in the old French as “quintoier” which to us means “fifthifying” a tune. A little better than this was the device of adding a stationery bass ; a sort of pedal point, which gave them the advantage of harmony without any of the difficulty of arranging their intervals. An example of this is so[?] said to be given by Hucbald _____ [example]. The greatest early writer on music [who] followed Hucbald was Guido d’Arezzo who wrote a book called Micrologus about 1024, which is considered the most valuable of early treatises. He is said to have been the inventor of the lines of the stave, & to have been the first to adopt the names “Ut, re, mi, fa “ etc for the notes. The music he describes is certainly little but an improvement on

Hucbald's. The following is an example [_____]
Composers improved on these sorts of attempts by little and little. They discovered how to make parts move with a little more freedom ; and before long they got to the point of settling that it was preferable to rows of organa [words indistinct], like fourths or fifths or row thereby[?]. But still it took them some time to get away from making the parts move together. You will have noticed, I hope, that in all the examples I have given you the parts always move at the same time – and this was the origin of the word counterpoint. Notes on paper were called points ; and the part which was added as accompaniment was point against point - what you who are working at counterpoint know as the first order of that department of art.

The next discovery was to fit notes together of unequal lengths ; & thereby to get such things as we call suspensions and passing notes. This they described as a figured song – “Cantus figuratus”. In order to get at this they had to make some changes in their ways of writing notes. As long as all the notes were of equal value any mark would do, But with the figured song, with notes of unequal length they wanted something to tell them definitely what the respective lengths were to be. There was a writer called Francis of Cologne who wrote a treatise on this subject just before or about the time when William the Conqueror came over here. The notes he describes were “Longas”, or Double Longs, Longs, Breves & Semibreves. And you must take note of the point because it explains how we have come to call the longest note we ever use in modern times by the special

name of short. Breve is of course the equivalent of the Latin Brevis which means short, and this note is so long that we can scarcely even use it. Semibreve is only half as long according to its derivation and that is the longest note we commonly use – while minimum is the Latin minima which means very short, as short as possible and that is just one of our long notes. Mankind have gone on using shorter and shorter kinds of notes, and the short notes have pushed the long ones into the background till they have become useless. And that is how it came to pass that we don't use our ancestors longs and "longas" at all - & their shorts scarcely at all – whilst our longest note to look at – our semibreves – are really only half as long as the shorts. Of course in reality the positive length or value of the notes has changed, not only the

rapidity of the notes we use. But it is as well to know the origin of such names & the reasons why they came to be what they are. And now to return to the medieval musicians. After Franco people soon discovered that the relative length of notes was an important point and many writers discussed the subject at length. Among them were Englishmen. One of them was a Benedictine monk called Walter Odington of Evesham, Worcestershire, who wrote in the wild & stirring times of one Henry III. Another was Robert de Handlo who wrote his book just about the time of the unfortunate King Edward II was murdered in Berkeley Castle. Besides these there were writers in Italy and France who had their share in devising a scheme of writing down various divisions of time, by which they could understand triple times as well as square times. But they did

not use bars at all in the way we do – only something to indicate convenient places for taking breaths. All the things we get by the help of this they had to gather from the time signature & the value which it gave to the notes. And it altogether depended on these marks of time at the beginning of a work whether a long note was equal to 3 or 2 shorter ones. The scheme seems to us now a terribly cumbrous & difficult one, but composers had to do the best they could with it and by actual practice get to see how to devise something more convenient. But it is still some time before composers come before us definitely by name. The earliest country to make a good strong mark on the history of musical art was Flanders & for some time the Flemings were the chief composers who
[unidentified word]

musical progress. About the first we know of was Dufay who was sent from Flanders to Rome and became a member of the Pope's choir from 1380 to 1432. A time which comprises the coming of Bolingbroke to the throne of England as Henry IV, and the whole of his reign & of the short victorious career of Henry V, and the melancholy story of the heroism and cruel death of Joan of Arc. In his works at least we come across something like free counterpoint in several parts, and effect which would sound even to us something to a certain extent expressively musical. About this time England cannot have been much behindhand. The round called "Summer is icumen in", which is one of the most interesting specimens of early music in existence, had been written a long while. And it shows not only a tolerable sense of effect in part writing, but is one of the rare examples of a lively tune remaining from early days. Besides this the name of one of the earliest English composers John Dunstable comes forward.

The English however had not yet an opportunity of taking a prominent place in European music. The Flemings held the lead for a long while. After Dufay the most prominent composer was John Ockenheim or Ockeghem, who was also a Dutchman and also a member of the Pope's choir. He gave signs of the inclination of composers to overrate the value of ingenuity in music at the expense of expression, and though he had great abilities he is one of the first to mark the tendency of art of his time in an unsatisfactory direction. He was a great teacher of his art however and among his pupils was the first great light of the music of modern times. This was Josquin de Prez – who came from Hainault & like so many of his countrymen went to Rome where came the best opportunities for getting music appreciated. He became the foremost composer of his time – and he seems to have been the

first of those who had a [unidentified word] position as a composer amongst his contemporaries. His celebrity certainly does credit to the taste of his age. For he did not gain it by any of the devices which gain popularity in modern times. He was not a writer of tunes, or of popular dance music, or of comic operettas or any such convenience, but only of high of class church music which made its effect and found its success by the very purest and simplest means imaginable. In Josquin's time composers hardly used any discords at all ; and those they used were only by very simple kind of suspensions so it is easy to imagine that was not much diversity of resource. In modern times we gain a great deal of our effort from the strength of contrast between our discords and the more satisfying combinations ; and it seems as if in order to get effect we had to be increasing the amount and quality of our discords. Josquin on the other hand was the first conspicuous[?] representative of that school of composers who gained their effects by the use of little more than concords in different positions. The

basis of his effect was indeed little more than the smooth and graceful flow of fine counterpoint, and the perfect way in which he made the counterpoint fit into the chords in such positions as give the best kind of sound. It is necessary to keep in mind in connection with these early masters that the different positions of chord have very different effects. We all know how much pleasanter a chord is when the notes that made it are fairly equal distances from one another. And we can easily realize what a growl thirds make low down in the scale, and how piercing they are high up in the scale. But this is not nearly all – with voices singing the intervals perfectly: not in the tempered intervals which our instrumental music has accustomed us to but as true as they can only be with a very limited range of keys; even our ears would be able to feel the art and the beauty of compositions in which the exciting element of discordance is almost absent. But

to these old people whose ears were cultivated specially to appreciate the refinements of such choral music the music of Josquin must no doubt have been a new revelation. And if one pictures it with all the adjustments of the medieval days, the strange romance of life, the picturesque surroundings, the famed buildings, which to them had a far more unquestioned undisturbed formality than our ecclesiastical buildings can have for us; the processions of monks and priests and all those adjuncts of religion which had in those days a real meaning to those people, instead of appearing as they do to most people now in their maturer years a theatrical display. If we picture all the circumstances and manage to get ourselves by the help of our imaginations into something of the mood of the people of those days we shall still get a chance of appreciating the serenity and delicate art of these early choral works. You must understand that

[next page missing]

Last time we had to leave off at Josquin de Prez ; whom you will remember we took to be the most successful of the composers of the earliest time since the Christian days began. Josquin, who was born about 1450 and died 1521, and you will remember he was a composer of choral music of a high order, which was based almost entirely upon counterpoint and gained his effects of sound chiefly by the way he arranged the notes which made up the chords [~~words crossed out: so as to get good effects of sound from them~~]; and by the simple & pure expression he put into the phrases or forms of melody he used in his part writing. The composers who followed him in the best way did much the same.

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Still for a long while after Josquin they had no idea of music except in the sense of counterpoint. That is to say they never aimed at those effects of chords which we understand by means of our system of keys, & our division or classification of harmonies into Tonic & Dominant & Subdominant & so forth. They had not yet discovered what keys meant ; & still nominally composed in the old Church modes I described to you last time. And their effects of chords were no more than contrasts of chords with chords from the point of view of sound, with the underlying feeling of the contrapuntal texture ; which presented a smooth and equal flow of the parts, & kept on quietly without formed breaks or rhymes ; Josquin had many worthy and ingenious successors. But I don't want to burden you with a list of barren names. If a name is not a peg to hang something by

I don't think it is likely to be of much use to us. The best of the energies were all expended in choral music for the services of the church ; and an occasional secular work, also for voices and of serious character such as the lament of Josquin for the death of Okeghem. Josquin's influence in the direction of pure art does not seem however to have had sufficient force to keep composers from wandering off on a wrong tack. Composers had found out how to [unidentified word] Rounds and Canons some time before. Okeghem had been particularly fond of expanding his ingenuity in curious canons & Josquin produced plenty of examples as well ; & as time went on composers seem to have thought it the supreme object of their art to vie with another in the ingenuity of contrivance of canon forms. Canons on various out of the way degrees[?] and by all sorts of augmentations & such ingenuities, in which the spirit of the words was neglected, and the style

of composition from the point of view of expression thoroughly debased. [Section crossed out: The ecclesiastical authorities had to step in and interfere. At one time it was on the verge of coming to pass that all compositions in the contrapuntal form for many voices were put a stop to in the service of the Church. But happily a brighter] But it was not only, nor even specially in respect of wasted ingenuity that composers debased the music of the chapel, but by another particular to which we must now give fresh attention. [Large cross] It is inevitable in all art there shall be some principle of structure to go upon – something more than the vague wandering impulse of the musicians feeling & sentiment to guide his course in an intelligible manner. [Large cross] The early composers had none of the advantages of our modern instrumental forms. They had no Sonatas, no Rondos, or Minuets & Trios; nor even the complete forms of Fugue that we recognise in these days. Instead of these things they had to

depend on the opportunities such things as their plain- song melodies afforded them for weaving a texture of counterpoint upon. Then they took some long familiar strain of an old hymn or some such time honoured invention & put it in the tenor & wove round it with all the devices they could muster, an effective free moving group of parts for all the other voices. The piece was just as long as the original melody – put into long notes – could last them. But they were not by any means restricted to the ecclesiastical melodies in their choice of these subjects ; but very often took some suitable secular tune and put it in the middle as the main thread to weave their counterpoint on. In this way Josquin's famous 'Stabat Mater' is woven on a tune called "Come feme" [i.e. Comme femme] – and these words were written in the tenor part ; but the words of the hymn were to be fitted on to it. Some of the secular

tunes do not strike us as at all lively, or disagreeably inappropriate, but this was not the case with all. For it appears that after a time composers used to set all sorts of tunes which were associated with questionable words as the inner thread of their masses & other church music, & people taking up the tunes they knew used actually to sing them to their jocose & even ribald original words in the services, while the rest of the choir sang their counterpoint to the proper words of the service. The evil became so rampant that the ecclesiastical authorities had to interfere. At one time it was on the verge of coming to pass that the good was swept away with the bad, & contrapuntal music banished from the services of the church altogether to give place to a renewal of the old simple plain song. But in 1563 the Pope made a commission of Cardinals to consider the matter, & they fortunately agreed to give a man called Palestrina a trial ; & he was to see if he could write some music for the church as it should be.

He began by writing three masses ; the third of which is the famous one still known as the Missa Papae Marcelli – the Mass of Pope Marcellus – and these works had such an extraordinary effect upon Pope, Cardinals, Bishop & all the great men of the time that the fate of church music was thereupon settled in favour of the Polyphonic music – that is the music for many voices in parts – It was a great triumph of art at the time, and the works themselves are triumphs of art to all time. Yet in principle they do not far exceed the limits upon which Josquin worked. The beauty of the art still lies in the perfect style of the counterpoint and the marvellous way in which the combination of the parts fell into position of chords – mostly simple concords – which gives the purest possible effect. In Palestrina we are scarcely any nearer to modern devices of key & modulation than we were in Josquin. In fact the form of art

does not depend upon these things at all. It is the highest manifestation of the Contrapuntal form of art into which modern harmonic principles had as yet brought no disturbing influence. That influence was destined very soon to begin. But at present Palestrina stands before us as the outcome of all these centuries of endeavour – from the early struggles in fifths and fourths described by Hucbald and the simple progressions in note against note counterpoint described by Guido, through the rather crude but freer composition of Dufay, the ingenuity of Okeghem the beautiful but immature accomplishments of Josquin ; and so at last the culmination is arrived at towards the end of the 16th century in this man Palestrina . Since people regard his time [inserted below:] Mary Queen of Scots, as the golden age of art ; & certainly

in proportion to the aim & development of that art it seemed to have arrived at the highest point of beauty. Palestrina in fact marks the conclusion of the first great period in Music [Crossed out: And it will be as well to stop with him in our minds. I hope some day we shall get to the point of having him in our ears as well, if some of you come to the point of singing illustrations to these lectures. But we shall want some very extraordinarily good & fine singing to do him & his fellows any justice. Next time I hope we shall take up the people who lived around Palestrina & get an idea of the services which led to this new turn which music took, which has brought about all the elaborate achievements of modern instrumental music, & get an idea of the beginnings which led to the music of Beethoven & the moderns whose works we feels at once in ourselves without working upon an imagination to put us in a special frame of mind]

Before we go on to consider the fresh start which music made after Palestrina's time, we must consider a few previous points which have been hitherto a little out of our course, but will be found to have a bearing upon the history of later times. A tradition will serve to lead from the main road of musical history to some of these bye paths. It is said that the master of Palestrina was one Claude Goudimel ; a native of northern France. Now this Claude Goudimel was one of the earliest composers of music to the metrical versions of the psalms which the Protestants had brought into use ; and there appears to be little doubt that Claude Goudimel himself was killed at Lyons in

the general onslaught which was made on the French protestants on the night of St. Bartholomew 1572. If he really was Palestrina's master the connection is curious ; as one of the foremost representatives of early Protestant music is thereby connected with the greatest of the early Roman Catholic composers. You must remember that Huss and Luther and other foremost men of the Reformers introduced metrical versions of the Psalms in their own language as part of the incitement to religion in their new system. This was a strong departure from the practice of the old church in which the services were conducted in a language which in

[loose page of notes:

Contrapuntal forms & Harmonic forms

Suite of the old order

Sonatas of the new

Suite arise from [word indistinct] the contrasts of various dance tunes [insert above] Galliards & Pavans - So they depended on rhythmic principles – Come to their highest condition in J. S. Bach's time after about a century of development. Sonatas based on freer conditions, & represent emotions more directly at the same time with more freedom of style in each movement

Violin sonata first development

The great Italian School of Violinists

Corelli. Tartini. Geminiani. Locatelli

Violin Sonata rather a different type from Clari]

[Four names written sideways]

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the course of ages had ceased to be understood by the common people ; though in the earliest days of Christianity it was of course perfectly understood by the Latins themselves. Luther and his fellows in all countries wanted to restore the language which the people understood naturally, so they translated the bible into those modern languages ; and among other things they introduced this important feature of singing hymns and versified translations of the psalms to good free tunes, instead of keeping to the old Latin & the austere forms of the plainsong. This practise became a very conspicuous trait of the early Protestants ; all except the Calvinists, who were restricted by Calvin's severe regulations in music as in other things. Luther

and the other early composers wrote some magnificent tunes for these hymns ; but many of the tunes they used were but slight modifications of well-known secular tunes ; and some of those which in modern times we admire most in Bach's Passions and his Cantatas & so forth are relics of the secular song music of the time before Luther. A similar connection between secular and sacred music has been mentioned in the services of the Roman Church ; so it is evidently time to take that department of art into more consideration [large cross]. As far as we can tell the line between sacred and secular in music does not seem to have been so clearly marked as it does to us. A considerable quantity

of what would be called secular music by them (such as their early madrigals which I must speak of again later) seems to moderns very serious and restrained. The expressive elements of music were not developed enough to embrace many styles ; and the simplicity to which their limits condemned them brought the characteristics of sacred and secular styles nearer together. The branch of thoroughly flippant and frivolous music which is so characteristic of late modern times was positively not invented. The strongest marks of pure secularity which they could import into their music could go no further than simple dance rhythms, and such matters of slightly unecclesiastical flavour as could be

got by suppression only ; and by things which light heartedness occasionally suggested, such as those burdens like “fa-las” ; or the expressing of sorrow which we meet with in the “derry derry down”.

Secular music had of course existed even in the earliest times. The wonderful stories of gods and heroes [ringed, with later note in brackets above:] (surely all religious) which the ancient Norsemen & those ancient Irish and Welsh and Scotch delighted in were sung by their skalds and bards in some musical form or other, but we cannot get any definite idea of what the music was like, because they had no means of putting it on record on paper or parchment for lack of any sort of notation. The tunes or forms of musical recitation were handed down from generation to generation, by mere tradition ; and when the bards

and skalds came to an end they left very uncertain traces of what they sang. The means by which music could be recorded, as I have already told you, was invented by ecclesiastics for their church music ; and when that kind of writing came to be used for secular music the form in which it was cast was getting to be much more like our modern style of musical expression ; and even the old form of traditional music had come to be great deal modified to suit the changes of ideas about music. In fact the process by which music began to grow more like our distinctly modern harmonic music, is first to be traced in secular music, for the reason that the ecclesiastics were hampered by their scales & traditions, while the secular composers had their instincts and their imaginations free and

unconstrained. Some time before Palestrina there must have been dance tunes, and secular songs of a sort, and the inclination to make them in patterns is to be found in some tunes of Henry the VIII & Elizabeth's time. EX. ['English songs' written in margin] The harmonies or implied harmonies of dance tunes and music to songs about this time seem to fall into the same sort of arrangement – of Tonic and Dominant & Subdominant and Tonic again – that is most commonly to be met with in the simplest tunes of later harmonic times. The Protestant hymn tunes of Luther and his fellows and followers have this mark to distinguish them especially from the music of the old church, and this characteristic fitted them especially to be used as the basis of some of the most characteristic music of the early harmonic style in Germany after Palestrina's time ; even up to the time of J. S. Bach. This we must put off considering till later

but I allude to it here as it will help you to put the different points in their proper places in your minds. It is important however to remember that some of the traits and qualities of later music seem to have been working in men's minds before and about Palestrina's time in secular music ; and this probably had some share in guiding the experiments of the men who led the revolution which took place directly after him. Just about Palestrina's time, that is at the end of the sixteenth century, there were in some of the rich and civilized towns of Italy highly cultivated societies of noblemen & gentlemen and artists ; who were always thinking and talking about art of all sorts, and the possibilities of developing it in all sorts of ways. The Greek language was beginning to be cultivated ; and some of them were beginning to know something about the ancient Greek tragedies

and from hearing something of the way in which music was used in these ancient plays, they were led to speculate & guess how music could be used on the stage as an accompaniment & help to plays. They saw that the regular elaborate ecclesiastical style of music was quite impossible and useless for such a purpose ; and they bethought them a kind of declamation of the words in some sort of fined intonation with occasional chords to support the voice. Something rather like the old loose singing which the bards and ancient skalds seem to have used, but with the addition of occasional harmonies to mark the musical sentences and give character to the forms of melody. Now you must notice that such a proceeding as this in high class music was a totally new departure. I have pointed

out to you that the old notation of music in which sounds were combined was always a contrapuntal one. They always thought of the parts in parallel horizontal lines, whether it was note against note counterpoint or more elaborate structure. Ex[ample] . and this was a very different thing from thinking of chords in the lump. Ex[ample]. And so it naturally followed that when they began to direct their attention to chords in the lump they only realised a very limited number of combinations at first, and some of their first attempts seem to us very crude and uninteresting ; but the novelty of the thing certainly struck them a good deal, and gave them a great deal of pleasure ; and they had men among them of sufficient power and musical feeling to get some really beautiful music out of the limited means before long. In the simplest forms this music was the first specimen of recitative, and

the more it was distributed into regular outlines of harmony the more it approached to modern ideas of tune. The combination together of recitative and clearly outlined pieces resulted in the early form of Cantata ; while the biggest forms of all were the first operas ; and it was with the object of attaining that kind of art form which we call opera that the system was first devised. It is disputed which was really the first to make its appearance in the world the opera or the cantata ; but it does not seem very important for us to decide. They came into existence very near together and were probably the result of the same impulse and spirit of enterprise. It is very probable that these experimenters tried their hands a little in the Cantata form first, before going on to larger kind of work. It is certain that a work in an intermediate stage was tried first, as Peri, one of the leaders of

[inserted notes:]

Monteverde's Orchestra, was a good deal larger than Peri's, which I just now described to you. It is recorded to have been 2 Harpsichords 2 Contrabassi di Viola, ten Violins, a harp, 2 violini piccolo, two citarrone, two small organs, 3 basso da gamba, 4 trombones, a regal [added] or organ, 2 cornetti, a small flute, a clarino & 3 trombe sordine.

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the movement produced a Pastoral called Daphne privately at the Corsi Palace in 1597. The first work on the complete scale of this music drama that they arrived at was the Euridice. The music of this work was first performed at Florence in 1600 on the occasion of the marriage of Henry IV of France and Mary de' Medici. And this is looked upon as positively the first opera ; and the fact seems sufficiently well proved. Example . Peri in his preface to this work says that the famous Roman composer Caccini assisted him and wrote some of the music ; & this same Caccini a little later reset the same poem of Euridice, in apparently much the same fashion. (Presently we will have an example of his style) When the ball was set rolling in this way many composers began to try their hands in the same direction. The most important of the early ones was Monteverde . His first opera

Arianna was produced only seven years after Peri's Euridice and this he followed next year with one called Orfeo. Monteverde soon showed himself to be the most adventurous spirit of all of them ; for he not only began to try novel effects of orchestration [X] (which seem to us supremely simple) [X] but he began to experiment in harmony. [Inserted above: Of the orchestra it is worth noting that etc] The harmonies of this new school had been for the most part even simpler than the harmonies of the great school of Palestrina and Lasso and Byrde ; and they had contented themselves with a limited range of common chords. Monteverde now began to use more harsh suspensions than his predecessors ; and what was looked upon & is still looked on as the boldest step of all, he used the Dominant seventh without preparation (? give examples on piano)

It seems to you perhaps very extraordinary that this shall be called a bold step. But you must remember the fact we have considered before, that the old composers looked upon music in a contrapuntal light ; and thought that every sort of discord was a temporary modification of concord, by suspension. That is they thought every discord must be held out of the preceding chord, and was only to be explained by that means. But when this new school began to look at harmony as lumps of sound, they soon found that the Dominant seventh was not such a very harsh combination, and so Monteverde took the liberty to use it independently, and all composers since have done the same. We must now leave the opera for a moment to consider other kinds of music which came into existence with it or soon after it. The most important of these was the Oratorio. The origin of this work

was the class of miracle plays which were in favour in the middle ages. For the oratorio is properly a sacred drama set to music for performance without action. A certain priest called Philip Neri who originated a 'congregation' called Oratorians started performances in the Oratory of his convent in Rome about the year 1540. These were meant to illustrate various stories of biblical history ; but they do not answer to our idea of Oratorio. But still they led ultimately to the first sacred work which corresponded in sacred music to the Opera of Peri and Caccini and Monteverde ; and this was curiously enough performed in the same year as the first opera : & both these important forms came into the world almost together in the year 1600. The composer of the first Oratorio was called Cavaliere

and the subject of it was the “Representation of the soul and the body”. It was performed in the Oratory of the Church of St. Philip Neri, and hence the name. The lesser form which I have already told you came into existence about the same time as the Opera, or perhaps even before it was the Cantata. This was originally a work for a single voice with accompaniment of a single instrument ; and in style it was very like parts of the early operas, having recitatives in it, and passages of declamation more or less approaching to airs. Both operas and cantatas improved very quickly in freedom of style, and musical interest. Composers began to find out how to put expressive bits of melody and expressive progressions of harmony into their works ; and to move about

more freely. Among the most important composers who followed directly after Monteverde, and Caccini and Cavaliere, & improved upon their style were Carissimi and Cesti. Carissimi began to grow famous all over Europe a little before the middle of the century ; and the grace and sentiment of his ideas made a great impression upon his contemporaries; and before long his fame reached England, where he had later some great admirers. Cesti flourished a little later than Carissimi & his style is similar. His famous opera Orontea was composed in 1649, less than 50 years after the very first attempt in that line. An example from this work will give a good idea of the amount of progress which was made in that time (Exs. from Caccini & Cesti here) Of course these works still seem limited in expression and simple in harmony & have very little trace of rhythm ; for they had scarcely

yet shaken themselves free of the feeling that they were treading on new ground ; & needed to go cautiously. But before Cesti's career was ended there were composers coming on who began to express themselves without reserve like men. Among the foremost of them was that extraordinary man Salvator Rosa, at once a great painter an admirable poet and a very fine musician. He not only wrote words of Cantatas for other people to set, but produced some of the best & most expressive setting himself. Among the most notable characteristics is his vigour of clear rhythm, which was a side of music that is not noticeable in the early productions of the 17th century. As it will give you the best possible idea of the way in which music was progressing Mr Fischer will kindly sing to you the opening air of one of his cantatas [Example].

This clearly is a departure in a right direction, and it soon had followers. Composers took this cantata form into special favour; as it gave them excellent opportunities of trying their hands on a less hazardous scale than the Opera did ; and they were able to experiment with more safety. Burney calls the latter part of this century the golden age of the Cantata. The greatest of the composers who cultivated the form were first and foremost Alessandro Scarlatti ; great father or the great son Domenico Scarlatti whom some of us who take interest in early pianoforte music know something of. Then Bononcini, of whom I shall have to speak later ; Lotti some of whose vocal pieces are still delightful even to uncultivated audiences. Marcello and Astorga.

I am afraid we must do without more illustrations at present, as we haven't time for them. But perhaps next term when we can give more attention to details we shall be able to hear something of all the best of them. Alessandro Scarlatti besides doing great work in the line of Cantatas, did a great deal also for the Opera. But by his time the new principles of music as they were called were being worked with success in other countries as well as in Italy. In fact the most important leader just after the middle of the century was not doing his work in Italy but in France. This was Lulli. He was by birth an Italian. He went to Paris first as a page in the royal family, a little before 1650. But it cannot have

been long before he came to the front in music. And before the end of his days he became a sort of musical aristocrat in the court of Louis XIV the Great as he was called. Lulli wrote good light airs and rondos ; & introduced plenty of expression and character into his music. And he has gained great reputation for developing the form of the instrumental introduction of the Opera, and putting it into an intelligible kind of form. He did this by dividing the so called Overture into short movements ; contrasting slow and fast times. And this has been looked upon as such an important point that a certain class of music was called French Overture after him ; & though it was developed almost beyond recognition a little later it still went

on being called by that name. Many of you may remember that one of Bach's well known works for the pianoforte is called French Overture and the work of his which was performed by Herr Richter's band a fortnight ago under the title of Suite, is not properly a Suite but a French Overture, & was so called by Bach himself. Lulli's own original examples are solid, simple and dull. But Alessandro Scarlatti to whom we must now go back for a moment wrote similar overtures a little later which have a good deal more musical interest, and are more artistically expressed. He also began to show a return to a freer and more interesting treatment of the little band which was used in the early operas, & to aim occasionally at effects

which dimly suggest the modern developments of orchestration and he further enlarged and made clearer the outlines of such parts of the Opera as the Arias ; which with him seem first to reach important qualities of size and meaning. After him the work done in Italy was slow, and done by various tolerable but not particularly great composers. Among them was Nicolo Porpora who is most interesting to us as the link between the music we familiarly, and the music of the somewhat dark period we have been considering. Porpora was Alessandro Scarlatti's pupil and one of the most important who carried on the work on his lines – and Porpora was the master of Haydn. Porpora's life was however a long one and we have a great deal of ground to get

over before we come to discuss Haydn. In the interim between A. Scarlatti and Haydn's time lies the most important development of the Oratorio form[,] the church Cantatas of Germany, the use of instrumental music, the whole history of the Suite ; the golden age of fugue, the beginnings of Sonatas and Symphonies. I have already told you of the beginnings of the Oratorio ; and how the first came to be performed in just the same year as the first Opera. Oratorios were not cultivated with so much vigour as operas at first. Some of the famous composers I have already mentioned in connection with the Opera also did something in the line of Oratorio. Carissimi's most important work in this line was Jephthah, which has been considered sufficiently interesting to publish in England during the last few years. It was also

considered sufficiently interesting by Handel for him to take one of the choruses out of it and insert it in his own oratorio of Samson under the name “Hear Jacob’s God”. Scarlatti also worked in the line of Oratorio ; and other famous names connected with this branch of art in Italy were the unfortunate Stradella – whose story I hope some day to tell you ; - and Leo, and Durante, Scarlatti’s pupil – and Jomelli and Porpora, Haydn’s master. But it was not specially in Italy among these masters that the Oratorio was cultivated to its highest triumphs. The early stages – these great Italians I have told you of made the first adventures in Opera, Oratorio, Cantata, & some of the branches of instrumental music.

But the triumphs were attained after a century and a half and more by Germans ; and we must leave the consideration of their share in the work to another time.

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[Headings for Carissimi, Bach and Jannequin. No
lecture text]

I daresay some of you may have noticed that I have said very little so far about instrumental music. The chief reason of this is of course that so far there has not been much to say. All the instrumental kinds of music as we know them are late inventions, and during the times of Josquin, Palestrina, Carissimi and even till Salvator Rosa and Alessandro Scarlatti instrumental music was of very small account as compared with choral music. The finest kind of choral music in early times was developed altogether independent of any sort of instrumental accompaniment. That is to say that the idea of instrumental accompaniment did not even enter into composers' heads as part of the effect of their music, till after Palestrina's time. But there was however some time before that a certain amount of crude

music for instruments of different kinds. Modern instrumental music probably began with dances ; and most of the earliest of these were simply tunes without harmony for a single instrument, such as a viol, or the primitive fiddle of the itinerant musicians ; who wandered over most countries of Europe to hostelryes and fairs and gatherings of all kinds, taking their chance of such small rewards as they could get for amusing the casual public. It is obvious that some sort of rude keyed instruments must have been in use some time before the earliest we have any traces of. Organs of course were in existence for a long while before music got to any stage which affords us any interest of pleasure to speak of. But they were such organs as you could certainly make little music out of. There are

records of organs in Saxon times in England; nearly a thousand years ago. There is said to have been one which was considered a great triumph of invention at Malmesbury by 988. [In notes: Dunstan brass pipes] but it must have made a most extraordinary noise. The keys were so heavy that they had to be hit with the whole fist in order to let the wind into the pipe ; so it is quite obvious the motion of the notes must have been very slow and most likely very irregular. And they can hardly have been used for more than just to keep the voices up and reinforce them in chanting their plainsong ; and of actual organ music we have no traces for a very long while after this. The stringed instruments with keys when they did come into existence were no doubt used much sooner independently of voices, and by Henry VIII's time they were certainly familiar to the cultivated people of the day. One of the first

important points we come to in the history of instrumental music associated with our Queen Elizabeth. She was a considerably educated person in every sort of way ; and among other accomplishments she boasted of a thorough knowledge of music. I think it will interest you to hear an account which was given by a clever Scotchman called Sir James Melvil who was sent by Mary Queen of Scots as ambassador to Elizabeth in 1564 ; which you will (of course) remember was the very year Pope Pius the IV instituted the commission of Cardinals and other notables to consider the state of the music of the church, which resulted in Palestrina's writing the three famous masses I have told you about. Sir James Melvil says that one day "after dinner my Lord Hunsden drew me up into a quiet gallery that I

[smaller pages inserted here with direction: begins inside

(C) for viols by the latter composers have some fine qualities, and occasionally a stroke of genius ; but like all such music in those days they are dry and learned rather than attractive. Presently we will try and get an idea of the different styles of the early development of instrumental music by comparing one of them with one of Corelli's early works.

It is not discoverable when composers began to divide their sonatas into several movements &cet [?]

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The earliest examples which Burney was able to discover were works for two violins and a bass by F. Turini. of Brescia, which were published in Venice in 1624. [Words crossed out: 'They are actually called madrigals'] They are single movements in the old madrigal form and very poorly written for the instrument. A Quartett by Allegri which was published in 1652 appears to have been of much the same style. Burney says the first works of the kind in which he was able to trace any intelligible treatment were the works of Bassano of Bologna, who was Corelli's master. [Words crossed out: 'It is not discoverable when composers began to divide their sonatas into several movements']

And in England works of this kind were produced, though not alw[ays] under the name of Sonatas, almost if not quite as early as elsewhere else in Europe. [Section crossed out] The composers who did work of this sort of in England most worthy of record were John Jenkins, Morley and Orlando Gibbons. The fantasies in foure]

might hear some music, where I might hear the Queen play on the Virginals. After I had harkened a while I took by the tapestry that hung before the door of the chamber and seeing her back was towards the door I entered within the chamber and stood a pretty space hearing her play excellently well. But she left off immediately so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand, alledging she used not to play before men, but when she was solitary, to shun melancholy". And then he describes how he got out of his difficulty and how inquisitive Queen Elizabeth was to know whether Mary Queen of Scots played better than she did. You have the good opportunity to see and hear all about the Virginals at Mr. Hopkinson's admirable lecture ; so I need not

do more than remind you of the little wiry sounding instrument with tiny keys in a long-shaped box, which he then showed you. Now one of the earliest and most interesting collections of instrumental music we know of is called Queen Elizabeth's Virginal Book. This precious little book is now in the Fitzwilliam Museum at Cambridge - & it is in most excellent condition though it was once evidently made good use of long ago. The music is written in a neat small hand upon staves of six lines. The music was written by the most distinguished English composers of the day, such as Tallis, Bird and Dr. John Bull ; and a great deal of it is so elaborate and difficult that it would tease some of the best of you to play it. It does not appear to be certain that it belonged to Queen Elizabeth but there is nothing in the dates at which these

composers lived to make it impossible. What concerns us most is the nature of the compositions themselves. Some of them look like exercises in sixths and awkward combinations of triplets and duplets (or pairs of notes) and such devices, based on short scale passages. Some of them are called Praeludiums, and are vague movements of arpeggios and scale passages such as a composer might have extemporised to show off his skill as a player. Some of them are called Fantasies, which were a kind of imitation of the vocal madrigals ; some again were sets of variations on airs which were pretty well known of their time, such as that called the Carman's Whistle, and "John come kiss me now" – and the most important part of the rest are old dance tunes. Of these dance tunes the most important are the Pavans and Galiards.

The first of these was considered a stately dance ; and took its name from the Latin or Italian for a peacock, which the dance motions may possibly have suggested ; while the galliard was a livelier dance. From the way in which these dances are placed together and the account of the old writers on music we gather that people had begun to see the advantage of contrasting one kind of dance with another ; and the pavans and galliards were the earliest examples of contrasts we know of. Besides this Virginal book of Queen Elizabeths time there is another of about the same time which is called Lady Nevil's Music Book. Lady Nevil was a pupil of our great composer Bird. And all the pieces in it appear to be by him. The book was all written out by one John Baldwin a choir man of Windsor, who was a famous copyist of Elizabeths time, and it contains many

Galliards and Pavans, an Almaine, which is the same as the Allemande we find in the later Suite, many sets of Variations, movements called divisions on a ground, marches, and even something like attempts at programme music. The most important things musically are the Variations and the dances. The former are of course pretty simple ; and amount for the most part to ornamentation of the accompaniments of the tune by passing notes and various graces and running passages. But occasionally the harmony too seems to be used on the basis of the variation in a more modern fashion. The dances again support the idea of contrasts, as the great numbers of Pavans and Galliards were evidently written for the sake of the effects which would be got from taking one with another. Pavans and Galliards were written in some sort of way by foreigners as well as by Englishmen ; but they did not maintain their popularity

very long after this time. Various other dances came to be used, which came from all sorts of countries, for the same purposes of contrast. The Pavans and Galliards & Corantes were probably originally Italian dances : then there were Branles and Courantes and Minuets and Gavottes & Passepieds which were French, Almains or Allemandes which were German, and Sarabandes which were Spanish, and Jigs which were English, and so forth. When composers began to see what an advantage it was to put slow and quick, and grave and lively dances together they tried all sorts of experiments with them ; and the sets which they made in this way were the earliest forms of the Suite. But the name of the Suite did not come to be used for a long while. When they got as far as the point of calling them by any name at all they had different ones in different countries. There was Partie or Partita in Germany, Ordre in France, and sets of lessons in England. The first composer

who set his mark in an important way upon this form of composition was Couperin, who was chief player on the Clavecin to Louis XIV of France ; and a very distinguished performer. But there were a good many who had written clear Suites before him including Lulli whose important works in Opera I described to you last time, and our own Purcell. One of the most important facts about Couperin is that he is said to have served as a model in some respects for J. Sebastian Bach, who was the greatest of all the writers of suites. The chief point to notice is the way in which this earliest form of composition for an instrument in which there were several movements came to be developed. First the composers found the Pavans and Galliards good opportunities of contrasts. Then they tried other dances such as Allemandes & Courantes. And then they added to them Sarabandes and Jigs and so forth, till in some cases they got as many as twenty in string. But the wisest of them

found that it was no advantage to have such a lot together, and by degrees they sifted out one & another till they got what we may call a nucleus, which commonly appears as Allemande, Courante, Sarabande and Gigue ; and this in the best days was the outline of the Suite form ; & the Minuets and Gavottes and Bourees were admitted as an extra at times and called Galanterian or Intermezzi. And a Prelude of indefinite character was sometimes added as well by way of starting the series in a solid way. This was the earliest complete instrumental form, and was generally restricted to keyboard instruments and it arrived in its perfection in the time of Bach and Handel. But there was another instrumental form which began some time before them, which was not at all restricted to one instrument ; in fact rather the reverse.. This was the sonata, which in its earliest form that we are familiar with was generally written for a set of strings. This kind of work began to make

itself noticed in Italy first of all, not so very long after the time when Peri and Caccini were making their first attempts at Opera and Cantata. The name Sonata in fact was used at first as a sort of opposite and distinction from Cantata. The Cantata was the piece that was sung, and the Sonata was the sound piece without words. The Sonata form seems to have begun in a different part of the world and under different influences from the Suite. The dance element which was important in the latter was not really important in the Sonata. In fact in one kind of Sonata it was altogether absent. There were apparently two recognised forms – the sacred & the secular ; one of which was meant to be played in church and therefore called Sonata da Chiesa ; and the other in private houses & therefore called Sonata da Camera, or chamber Sonata.

Now whatever else they might do they did not set themselves to write dances to be played in church, and this is sufficient to distinguish the Sonata form at once from the Suite. In fact they had to find some other basis for their instruments than dance forms ; and at first they seem to have been driven back upon imitating the more elaborate forms of the vocal madrigals. The earliest Sonatas of which there are records appear to be in this form ; that is a sort of vague fugal form, with passages of imitation such as the voices sang in the madrigals. But we find that the group was commonly planned as follows. First, a slow introduction, in which some kind of effect of form was obtained by repeating phrases, and by introducing what we call sequences. The movement which was like the old madrigals was then called a Canzona, and came second in the series, and even Handel & Bach went on writing movements after that model in the same position. After the Canzona movement for the sake of contrast the composers introduced a vague kind of

slow movement, generally in rather a different style from the first ; & with more of sentiment and expression in it than the other movements, and then to finish up they put in a lively movement, in some kind of 3 time. This was one of the complete forms of the Church Sonata. The early chamber Sonatas were much more like the Suites. In fact some of them were practically short Suites for stringed instruments disguised under a different name. And it is important to notice that Corelli originally called his not Sonatas but Balletti da Camera. A common form was the succession of a slow Prelude, an Allemande, which was a moderate movement in spirit something like the Canzonas ; and then one or two other movements such as an Adagio or a Sarabande and a Corrente or Gigue to end with. Of these two kinds of Sonatas Corelli was the most successful early representative. His first works of the kind were published in 1683 in Rome, and they are on the whole sufficiently important to make an epoch in art. Altogether he wrote 48 of such

Sonatas – 24 for Church & 24 secular ones. And besides he wrote 12 works later which he called Sonatas or Solos, which are much of the same description, but on the whole more musically mature. The first 48 Sonatas were written for 2 violins, and “Violone”, or Archilauto, with figured bass for organ ; the later 12 were for 1 violin and the same bass parts. Corelli though he came so later after the musical revolution I described to you last time had a good deal of the old instincts for beautiful effects of counterpoint ; and he had much more feeling for musical expression than many of his fellow composers. I am afraid an apparent want of delight in musical ingenuities rather inclined some of his learned contemporaries to despise him, but the musical public all over the civilized world delighted in him. And it is evident that his style had

considerable influence on at least one of the most important composers who came soon after him, namely Handel. But I must leave the little I have to say about that till later. This same kind of Sonata that Corelli wrote was cultivated in other countries besides Italy at this same time ; as it seems difficult to decide how far the works of Corelli exerted a direct influence upon his contemporaries in that respect. It certainly would not be safe to say he was the originator of this kind of Sonata, and more than it is really just to say that Haydn was the inventor of the later pianoforte Sonata that we are all familiar with. The right way to regard the matter no doubt is that Corelli and his fellows, including Purcell, who wrote many in the same manner were the representatives of the highest point of instrumental art which had been developed in the time immediately before then. They did not directly imitate their predecessors or one another but the conditions of their art being the same and the best work of the previous generation being common property to them caused a decided

similarity of style and tendency in their reflective works. Purcell's [words crossed out: 'best work of the kind was the so called Golden Sonata'. Note in margin: 'not so'] which was looked upon as a very great work in its day. The movements in it are a solid Largo, an Adagio, a Canzona Allegro, a short Grave & a lively 3 time Allegro. There is some expression in the 2nd slow movement & the style is brisk in the quick movement & the whole is well put together, but the result to our ears is dry & cold. The things that people could do upon the violin in those days were very limited. It is ever rare in Corelli's works to come across the D above the treble stave. The E above it is extraordinarily rare to come across, & probably was regarded as quite a feat to accomplish. Their powers of passage playing were also very limited, so that the style of their works was necessarily rather simple. But Corelli's style was pure and healthy, and his successors to the second and third generations though they improved upon it and

enriched it, always looked upon it as a superb model. The best of his own immediate pupils was Geminiani, who also wrote Sonatas of much the same kind as Corelli. But he cultivated also a kind of Sonata which soon became far more general. This was the violin sonata with figured bass accompaniment, which form was taken up and used very extensively by a number of great violinists who came directly after Corelli's time. These men developed the technique of the violin at an extraordinary pace, and wrote things which it is still the pride of the greatest violinists of the present day to play. Foremost amongst them was Tartini who was a great believer in Corelli's methods and developed his pupils on his works though his own devices were far ahead of Corelli's in vigour and variety. Besides Tartini we must remember as great workers in the same field about the same time Vivaldi, Locatelli, Veracini and Leclair; all of whom

produced very excellent and sterling works of the same kind. But the man who surpassed them all in this class of work was John Sebastian Bach. His Sonatas for violin and figured bass are all based upon these same models which were adopted by the great Italian violinists and he seems to have deliberately studied & followed them at first, however much he distanced them in the end in expression & vigour. At this point of history it is as well to take a view of the way which the great composers stand relative to one another in point of time. Peri's Euridice comes at 1600. Cesti's Orontea 1649> Carissimi lived till 1672. Salvator Rosa, whose Cantata you remember hearing last time, died in 1673. Corelli's first sonatas for violin were published in 1683 ; and Domenico Scarlatti was born in that very same year. Handel and Bach were both born two years later. Geminiani, Corelli's best pupil was about 20 years

older than Bach and Handel ; and his sonatas & Vivaldi's probably made their appearance early in the 18th century. And it was probably the influence of their works and Legrenzi's that led Bach to produce his Violin Sonatas. The form of these works must be traced chiefly to the Sonata da Chiesa ; or Church Sonatas that I have told you of. The first movement is commonly a slow and broad one ; the second is a free fugal form answering exactly to the old Canzonas ; the third a graceful or expressive slow movement, and the last a lively Allegro. The dance element which characterised the Suite is scarcely to be traced in any of them. In fact the Suite and the old Violin Sonata were really different forms of art. The principle on which the Suite form was developed was essentially that of a string of dance tunes, while this violin sonata form had really a close affinity in principle to the modern pianoforte sonata. That is say these Sonatas depended as the modern Sonata does upon the music itself and upon the form of the various movements. While the Suite depended upon the contrasts of the serial dance styles, one with another

and upon the familiar rhythms which went through each movement sectionally. The point in which the old sonata differed from our modern ones was that movements were not made by balancing different subjects and different keys together - & this is really what limited the further development of this kind of work. The style of the development of each movement was more akin to the fugal form in which one subject treated contrapuntally served as the principal object of the whole. Bach made very great results by this means, but the form did not last very long after him. There was a composer and violinist called Locatelli who made some very effective and original works later, and even in Mozart's time Nardini was still representing the old style of work very happily, and even in style curiously like Mozart's in some respects. But the old Violin Sonata had to give way before the growth of what was called the Clavier Sonata. Works for the keyed stringed instruments were at first rather behind the works

for violins chiefly because the powers & possibilities of the instruments were so much inferior. You have already seen that the big harpsichords were not at all capable of expression; and that the little clavichord which was the most expressive of the old instruments was so weak in tone that it was scarcely fit to develop big and important works upon. The violin on the other hand had as great capabilities of expression then as now, & you may be sure that the instrument which is capable of real expression will always be the one which attracts real composers most in the long run. Music for keyed instruments did not make much progress upon the standard of Birde and Bull in Queen Elizabeths Virginal book for a while. In fact their technical abilities seemed to get slenderer rather than greater. And they seemed to get better results with Suite forms than with Sonata forms at first. One of the very earliest composers who tried works in several movements for the keyed instrument was Kuhnau, who published

a set of sonatas about 1696, when Bach and Handel were only 11 years old. Some of these are of the sort of character with the Violin Sonatas and like them they have very little traces of dance form in them.

But neither have they many of the kinds of form which we associate with the modern Sonata. Composers had a long way to travel before they could get ideas in a harmonic sense, even as full as the feeblest of our feeblest composers make now. Their ideas still naturally came out in single lines like Fugue subjects; and Kuhnau strung his movements together chiefly by interspersing 2 or 3 little single part figures alternately all the way through them, without much consideration of the way his modulations went or trying to balance one part of the movement with another. He did by chance hit upon a rather modern form

occasionally, but such luck is rare, and he doesn't seem to have seen that there was much gained by it. Another composer of about the same time who did some good solid work for keyed instruments not of the Suite kind was Frescobaldi, and his Canzonas are fair counterparts to the 2nd movements of the Violin Sonatas I have described to you. Such composers as these served as models for their successors to build upon and each generation improved upon their predecessors. Some of them were most useful in improving the technical mastery of the instrument, and inventing ways of doing more with their fugues; others improved the style and expression of the music, and others improved the form. Domenico Scarlatti the son of Alessandro for instance who followed not long after Kuhnau, and Frescobaldi; had a marvellous genius for harpsichord playing, and developed the technical side of his art to a most extraordinary extent. His works are mostly single movements, which

were called either Sonatas or Studies. There are an enormous quantity of them, and they are most of them still very amusing and effective. In fact he was one of the first men who had a real gift for producing definite ideas. But they are all of a brisk description for he hardly wrote any slow movements at all. Handel and Bach were only a few years younger than Scarlatti, & curiously enough neither of them did much that was important in the line of Sonatas for keyed instruments. Multitudes of Suites, Partitas, Toccatas, Fugues, Preludes and Concertos, but very little that was important in the Sonata line. This was reserved for the next generation to take it up ; and especially for Bach's sons. From which it is not difficult to gather that though Bach did little in this line his teaching

was at the bottom of much that was done in improving the form of the Sonata. Nearly all Bach's sons were great musicians. The most famous of them were Carl Friedemann, Philip Emmanuel & John Christian. The first of these was the most interesting of them, but he turned out rather a scapegrace, and would never do any work if he could help it. However, he left one very fine & interesting sonata behind, which shows how great his powers were, and another of less interest which shows how well Sonata form was understood in those days. John Christian the youngest son came to England, and wrote all sorts of music – Operas, Sonatas, Overtures, Symphonies - & was quite one of the most popular composers of his time . But Philip Emmanuel left the most lasting mark upon musical history. People who are fond of talking of fathers of Sonata & fathers of Symphony and that sort of thing

when they want to appear wiser than usual talk of Philip Emmanuel Bach as the father of Sonata. Of course he was nothing of the kind. But the fact that he is allowed to be spoken of in that manner shows how important his work was in that direction. He happened to come at a curious point in musical history. The grand lines which his father and Handel worked upon in their church works and organ works and in their suites and fugues seemed to have exhausted the possibilities of such great music, & there seems to have been a reaction in favour of a lighter and more harmonic style of art. Philip Emmanuel Bach happened to be one of the best clavier players of his day, and to have a very clear and clever head ; and consequently when he brought his talents to bear upon the now popular form of the modern sonata kind he worked out the best artistic results that had been arrived at up to that time. His style was very much less noble and earnest than

father's had been, but it suited the taste of his day, and so he gained a very great position and served as a model to some of the best of his successors; especially in some respect to Haydn. But when we think thus favourably of Philip Emmanuel we must not forget the contemporary workers in the same field. He has one senior named Wagenseil who was only a little junior to Johann Sebastian Bach & Handel who wrote numbers of Sonatas and even Symphonies, in regular modern sonata style, & there were at least tow excellent Italian composers, namely Galuppi and Paradisi who produced works if the same kind which were not only very well put together in the Sonata fashion but also contain a great deal of really enjoyable music in them, graceful, finished , and expressive. Paradisi wrote his sonatas chiefly in two movements, Galuppi left one admirable specimen in four, which combines some of the characteristics of both the Violin Sonata style and the modern. But they were one and all trying and

experimenting in the same direction, whether it was Kuhnau, Wagenseil, Galuppi, Paradisi, John Christian Bach or Philip Emmanuel Bach; they were all in different ways getting nearer and nearer to the perfect complete form of the Sonata as we know it; and while they were still writing[?] in the world came the two great composers who completed the formal [----?] of the work. The models they supplied had their different [----?], but it remained for Haydn and Mozart to complete the artistic qualities of the form, and for Beethoven to infuse it with the richest poetry and emotion. Haydn came into the field first by a good many years, and his earlier sonatas are not much in advance of his predecessors. In fact in what we call technique, that in fullness of treatment of the instrument and variety of detail he began several points below Carl Friedemann Bach and Philip Emmanuel; but before the end of his time he developed something much more important. Mozarts work was squeezed into a short period as it were in the middle of Haydns career. He was

about 20 years younger than Haydn and began to a certain extent with the advantages which that amount of time gave him; but he died some years before Haydn – in fact before Haydn had done a great deal of the most important part of his work; and it is one of the most curious points in the history of music that Mozart should as a young man have learnt first from Haydn, and immensely surpassed him in many respects; and that Haydn should then in turn have learnt from him and written works much more full of feeling and richer in detail after his younger brother composer had passed away. It rested also for another man to do very important work in the domain of pianoforte compositions by which they themselves gained something but their successors more. This was Clementi whose great honour lies in the way he developed the possibilities of the pianoforte. In his early years he applied himself specially to finding out ways of playing all sorts of passages on the pianoforte which had scarcely up to that time been attempted. You will remember that the various

little instruments you saw at Mr. Hipkins lectures were not well adapted for the elaborate sort of effect we in modern times get on the pianoforte. In fact they had to make their works in those days in a very different plan. They could not get the effects of force & sound we get by striking harder or softer. However much you banged the harpsichord for instance you could get no more sound out of it; and the effects we get by the use of the pedal were utterly impossible. So they had to make their works in quite a different scale, which did not demand so much force or so much use of octave passages or passages of many notes at a time, or extended arpeggios. The pianoforte began to come into use in Haydn's and Mozarts time, but men had at first to apply to it the same style that they had used with earlier keyed instruments, and the ways of using the hands in playing, by which we get so much effect in modern pianoforte music had still to be found out. In the beginning this was Clementi's most valuable achievement. He set his face especially to develop the possibilities of the pianoforte, & he did it with so much success that

his methods are in a measure the basis upon which modern pianoforte music is built. Of course there were other men also at work in the same direction, and all helped in the general development of a regular pianoforte style. Then at the right point in history came the great Beethoven; and with the advantage of the Sonata form tolerably well prepared for him by the generation who preceded him, and the techniques of the pianoforte set on a proper basis he was able to use this great and important form for the full and perfect expression of his rich imaginings, and the wealth of poetry and sympathy which was in him. By the side of the Sonata grew up another form of art which ultimately took precedence over all others and is looked upon as the greatest and most perfect of all. This was the Symphony, which in modern times is much the same thing as the Sonata as far as plan goes, but of course always for full orchestra. Now this form was not adopted from the pianoforte Sonata, but it grew up alongside it in a very

curious way. I have told you something of the way in which Lulli gained reputation as the first to put a definite sort of Overture before his Operas; and how Alessandro Scarlatti improved upon it; and how it was taken up by other men. Now about Scarlatti's time or a little people began to call these Overtures Symphonies, and as by degrees they made them better and more interesting they sometimes played them independently of the Operas they were written for; just as in these times the Overture to Freischütz or Oberon or Meistersinger, or Fidelio, or Figaro or Zauberflöte is often played in a concert room; and of course the more they played them independently in this way, the more pains they took in making them, because people gave them more attention. And then just as they had done before with the Madrigals which they played without the voices or stringed instruments and called Canzonas, they began to make Overtures or Symphonies without any connection with Operas, and these sort of Symphonies

became very popular. Even as early as the first half of the last century it was a recognised kind of work for composers to turn their hands to. Our English composer Arne for instance wrote several, which are very well made & expressive for the time at which he lived. Then about the middle of the last century there came quite a crowd composers who wrote works of the kind, all for little bands such as a full set of strings and a couple of horns and a couple of Hautboys or Flutes – The best of these composers seems to have been Stamitz who was a player and conductor in the band at Mannheim – and John Christian Bach, and Wagenseil and the same C. P. E. Bach who done such useful work in Sonatas – they all wrote much the same sort of little works, on a small scale consisting generally of three movements, and for the same little group of instruments; and they had got the form into very fair order by the time Haydn appeared upon the scene. At first he began with little Symphonies much like theirs; but he soon improved upon them, and when

he had the good fortune to be put in command of a band at the palace of Prince Esterhazy he soon began to try all sorts of things which were quite beyond them. Then just as in the history of Sonata, but with more important results, Mozart came into the same work and in his turn far distanced Haydn's works of this kind. He too began with small things but as he got better and better to understand what could be done with an Orchestra he rose to the triumphs which he accomplished in that line in the last ten years of his life. But of course his works are on quite a different standing from the more modern works of the kind; they are written always for a more or less small band; and they do not aim at the same kind of fullness of expression and emotion that Beethoven or Schubert or Schumann's works of that kind do. But they attain a most extraordinary pitch of perfection as complete works of art from the point of form and refinement of expression. Then again after Mozart

was dead Haydn also immensely improved upon his previous works of this kind, and left his most lasting memorials of himself in the famous set of twelve which he wrote for the Salomon Concerts in London. These made their appearance in the last ten years of the last century; and before the century was over Beethoven had begun to write his marvellous series, which put a new aspect on this form of art as he did in the Sonata form and filled them with that poetry and force which we enjoy as much now or even more than at the time they were written. So you see these great kinds of art the Suite form and the Sonata form and the Symphony form were all developed from the small beginnings, which take their rise in the experiments in what they called the new music of the time directly after Palestrina. Several generations of composers had a hand in the work – Corelli, Geminiani, Tartini, Couperin, Seb. Bach

and his sons, and then some the obscure composers you probably never heard of before such as Stamitz and [gap] and then came Haydn & Mozart, & lastly to crown all the order of them came Beethoven; whose work is to us the most perfect and complete in expression and fulness; and is not likely in his own lines to be surpassed. Of later composers and the way in which they have in their turn tried to build something upon what went before I hope we shall get a notion later. At present we must content ourselves with knowing something of the outline of things while the various kinds of musical work were being brought up to the point where we are able without getting outside ourselves to get a complete feeling and sympathy with them [inserted note from margin ‘
dates of composers] I hope you have borne enough in mind and understood enough of what I have told you to realise how slowly and patiently the music we now have has been worked up –

one generation following up and improving upon the work of their predecessors, step by step; great representatives appearing now and then, and serving like great lights to show the road [?] progress is making, while lesser men worked side by side with them; and though not gaining such great glory still deserving of honour and gratitude as all of us may be [several words crossed out] in our time, if we do our work as faithfully and single heartedly as most of them did; and not look for fame & success as much as to do our duty by our art.

[Sketched timeline of composers with dates]

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Preface

Disappointed at impressions

Boys take much a mistaken view

Persuade you to see that you yourselves are part of musical history. You feel your own concerns very much, but you will feel them much more wisely & more fruitfully if you realise when you yourselves are in history - as the links in a chain reaching backwards into darkness & with the future into possibilities of great results what each of you may contribute your share if you try ? and well

[column break]

Take the p'forte [?] & classics you use the text books provided by the generation before you. That generation struggled manfully with help of text books of the generation before them & so on

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No notion of relation

Draw a picture of the start of music in the time of
Dunstan

Lulli began by imitating Cavalli in Opera 1658

from 161 King's Road Chelsea

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